NEWS OF THE THEATERS

MAUDE ADAMS IN A NEW PLAY, biograph will close the show. "QUALITY STREET," AT ENGLISH'S.

Musical Comedy and Classic Drama Later in the Week-Shows at Other Houses.

performances, to-morrow and Tuesday T. Murphy, author of "The Game-keeper," pany. Mr. Barrie's new play is in four acts, taking place in a quaint community in England at the time of the Napoleonic wars. Phoebe Throssell, impersonated by Miss Adams, is still in her 'teens and lives with her older sister Susan in a pretty cottage on Quality street. They have a modest competence and, being under the espionage of relatives, they are prim and demure. Pheobe falls in love with Valentine Brown and permits him to kiss her, but when she expects a proposal of marriage he goes away to war. Pheobe does not tell him that an investment she and her sister have made on Brown's advice has turned out badly. After he has gone the sisters start a school in their home.

It is nine years before Brown returns Fheobe almost has given up hope of getting release from her humdrum way of life. She has hidden her ringlets. Brown is aghast at the change in her and does not conceal his astonishment. On a rebellious impulse she puts on a gown that was given to her by her sister years before and goes to a military ball. She is introduced as a niece of Miss Throssell. Even Brown is deceived, but instead of making love to the girl he tells her of his love for Pheobe. Thus the usual happy ending comes about. In Miss Adams's company are Sydney Brough, Joseph Franceur, Ida Waterman, Marion Abbott, Helen Lowell, Sara Perry, Ireland. Mr. O'Brien will sing some new Sarah Converse and others.

"The Explorers" and "The Burgomaster," musical comedies, will be acted on Thurs-



LOUIS JAMES, With Helene Modjeska, in classic drama, at English's.

day and Friday nights, respectively, by a company from the Dearborn Theater, Chicago. "The Burgomaster" is familiar here, but "The Explorers" is new. Its book was written by Bert Leston Taylor, who conducts a department called "A Line-o'-Type or Two" in the Chicago Tribune and who wrote the Bilionstine in burlesque of Eibert Hubbard's affected magazine. The music of the piece is by Walter H. Lewis, a stranger. "The Burgomaster" is the production of Frank Pixley and Gustav Luders. The principal members of the company are Richard Carle, Edith Hutchins, Knox Wilson, Agnes Paul, William Riley Hatch, Josie Intropidi, Luella Drew and William B. Rock. Several of these players were members of one or the other of "The Burgomaster" companies that have visited this city.

Two classic plays, "Mary Stuart" and "Henry VIII." will be acted on Saturday by Helene Modjeska, Louis James and their company. "Mary Stuart" will be the bill in the afternoon. This is one of Mme. Modjeska's best impersonations. "Henry VIII" will be presented at night. The advance information is that the scenic dress and the costuming are elaborate.

The Grand-Vaudeville. At the head of the bill of vaudeville at the Grand Opera House this week will be George W. Munro, who for years imper- In "The Explorers" and "The Burgomaster," sonated a rough, good-hearted Irish woman in "My Aunt Bridget" and "Mrs. B. O'Shaugnessy, Washlady." In vaudeville he continues to present this caricature. Montrell, a juggler, recently come from Europe, will show his skill. The Four Nel-



MAUDE ADAMS, In "Quality Street," at English's.

Coughlin, a Chicago alderman, who put his while Mr. Phillips has conceived his play, know Colonel Andrews seemed to be too enemies to rout in the municipal election | gracious, decorative, full of poetical feel- | much for him.

there the other day. Martinetti and Suth-erland are dancers and singers of ability. ing though it is, as a literary thing and as a thing to be acted; not as life, not as WEEK'S EVENTS IN MUSIC John Healy tells stories and sings parodies. The Deaves have a troupe of marionettes, an act seldom seen in vaudeville. The

The Park-Two Melodramas.

Katie Emmett and her company will begin the week at the Park, presenting the well-known melodrama. "The Waifs of towards solving one of the most pressing New York." Miss Emmett is popular in the lower-priced theaters and her play is full standing between the people of different

of exciting incidents. Another favorite, Smith O'Brien, will present another old melodrama, "The Game-The week at English's will begin with keeper," the latter half of the week. Con nights, of J. M. Barrie's comedy, "Quality | wrote also "The Ivy Leaf." "The Fairies' Street," by Maude Adams and her com- Well" and "Killarney." All are dramas of



KATIE EMMETT,

In "The Waifs of New York," at the Park. Irish ballads. He is an actor of the style

The Empire-Two Shows.

of Andrew Mack and Chauncey Olcott.

The first show at the Empire Theater | "The people of our neighborhood cannot Burlesquers. They present a farce called "On the Yu-Con" and an olio of vaudeville. Prominent in the company are Wrote and Wakefield, comedians: Bickel and Watson, musical comedians; the Dayton sisters, singers and dancers; the three Hacketts in their sketch, "The Musical Hostlers;" the three Dunbar sisters, singers and acrobatic dancers, and Lottie Lewis, soubrette.

The "Wine, Women and Song" company, which will have the stage the latter half of the week, presents two burlesques, "The Vaudeville Craze" and "Mixed Picnics." In the company are Bonita and her Cuban midgets, Gallagher and Barrett, Kine and Gotthold, the Yale duo, Harry and Sadie Fields, Mosher, Hughton and Mosher, Rush and Devere and Camille Stafford and Ar-

The News of London.

LONDON, April 5 .- "Ben-Hur," which was produced at the Drury-lane Theater last Thursday evening, is not likely to achieve success here until it is remodeled. The lack of taste in dealing with religion is generally condemned by the nwspapers and caused a good deal of "booing" and hissing on the opening night. The general opinion is that the play should end with the chariot race. This is well voiced by the London Times, which says: "Any capable hack playwright could have put together a better setting for the features of the story and we should be spared the unedifying mixture of religious elements with that particular kind of melodrama which has its home at Drury lane.

Charles Frohman has secured the Amercan rights of "The Country Mouse," by Arthur Law, now running successfully at the Prince of Wales Theater. Mr. Frohman has also secured from Captain Marshall, the author of "The Second in Command," his new play, which will be produced at the Haymarket Theater next Oc-Mr. Frohman is also planning Maude Adams's season in London, beginning Sept. 9, 1903, with the production of nouncements of Miss Adams's approaching appearance here, have not been followed by her debut here. Londoners have become skeptical of seeing her. Mrs. Brown-Potter's much-heralded ap-

pearance as Calypso in "Ulysses," at Her | neighborhood.'
Majesty's Theater, scarcely justified the



LUELLA DREW,

at English's.

They think her predecessor, Miss Nancy Price, was a better Calypso.

preliminary fuss. The critics are not en-

Notes of the Stage. The entertainments at English's next week will be "The Princess Chic," on Monday and Tuesday night, and Pinero's "The Second Mrs. Tanqueray," with Mrs. Patrick Campbell in the title role, on Friday night. | the darkened parlor where Sammie lay.

 $\times \times \times$ Mr. Arthur Symons, writing in the Lon- out the "Robinson Crusoe" and the velocidon Academy, remarks: "It would be interesting to compare in detail Mr. Phil- the blue elephant might have been a zebra lips's 'Paolo and Francesca' and D'Annun- or an ibex, or even a white rabbit, for all zio's 'Francesca da Rimini,' but I will only them and sent them away to Robbie and take one scene which is typical of each Johnny Peters and Violet, with Sammie's writer; the scene of the reading, the scene love. which Dante has made difficult and inevitable for every dramatist who deals with the subject. In 'Paolo and Francesca' it takes place in the garden; the book is held on the lovers' knees; it is passed to and fro | dent of the Southern Railroad, once loaned without the slightest reason except the au- | his private car to Grover Cleveland to go thor's wish to give some lines to each; the on one of his periodical duck hunts. Col. lines they read are modern and sentimen- | Andrews took great care to coach his portal; the book has to be laid down awk- ter to say "Mr. President" every time he wardly in order that the kiss may be ele- | addressed the Hon. Grover, and by the time gant: and Francesca, as she 'droops to- the ex-President got in the car the negrowards' Paolo, cries, as he kisses her: 'Ah! | had it down fine Launcelot!' Now, in D'Annunzio, the scene takes place in a room; there is a reading | remark. "Have a seat, Mr. President," desk beside a window seat; the aiternation | was the next. "Dinner is served, Mr. Presiof the readers is arranged with a probabil- | dent," was the third. "I will show you to ity which makes its own effectiveness, the | your stateroom, Mr. President," followed. lines they read are taken word for word from the original French prose romance Mr. President," said the porter. "Nobody of 'Lancelot de Lac,' and when Paolo kisses | uses this room but Colonel Andrews, Mr. Francesca her cry is not, like the English | President," said the negro in a patronizing Francesca's, a literary reminiscence, but | way. Mr. Cleveland, to humor him, perthe cry which would instinctively and in- | haps, said: "Who in the thunder is Colonel son Comiques are grotesque acrobats. May evitably come to every woman's lips at | Andrews? De Sousa, a bailadist, was considerably in such a moment: 'No. Paolo!' The reason is that D'Annunzio, whose play has many the porter. the public prints a year ago, when she sang faults, but this conspicuous merit, has cona song called "Sweet Midnight of Love," ceived his play as a thing that once really composed by the great "Bathhouse John" happened, and that must happen over again | mainder of the trip he let the ex-President on the stage with the same energy of life; | wait on himself, as the fact that he did not

PADEREWSKI TO GIVE RECITAL IN A Powerful Agent in Solving Certain

THE THEATER AS A CIVILIZER.

Social Problems.

method of creating a sympathetic under-

nations that have settled in its neighbor-

hood. Jane Addams, who for a number of

drew lastant attention, for they were a di-

theater at large and an expression of won-

most powerful agency in its development.

abandoned one of them. Why is this so?

"One of the first plays we gave was Long-

but rather the professionally good people-

several nights, until the performers de-

on them as upon the audience. We experi-

we found them they were the best and

truest plays, dramas of life, strong, sympa-

vited to a dinner could not find his dress

alarm increased. But our audience gazed

see why one coat at a dinner is not as good

"One of our most successful plays was a

drama of ancient Greece, given by local

that he prayed before each performance, so

anxious was he to be able to give the world

a true idea of the glories of his land and

GEORGE W. MONROE.

In the Vaudeville at the Grand.

ancestors. This play created a great inter-

There were professors with their Homers,

who took a deep sociological interest in it.

How Sammy Went Away.

From "When Love Is Young," by Roy Gil-

One afternoon, when the sky was full of

rain, and the street was full of sloppy little

pools. Sammie came home from playing in

the wet. Next day he went to school with

a red flannel around his neck, and next day

stopped outside the gate.
"Spothen I should die," said Sammie to

his mother, as she softened the pillows at

"Oh, Sammie, you mustn't talk so, dear."

'Well-there wath a fellow in school onth

"Did what, Sammie?" asked his sister,

Heavens! what are you talking of

"Well, he did. An' all the fellerth gave a

"Oh, Sammie. Please don't talk about

"Well, mommer, ith well to be prepared.

you know. Miss Thteventhon thaid the in

Thunday-thchool, An' I thought if I ever

'Robinthon Cruthoe" and Johnny Peterth

could have my velothipede, cauth he ain't

"Well, I thought-oh, mommer, you're

"Well, I with you'd give my pin with the

And then a great shame fell upon Sam-

Cleveland and the Porter.

Colonel A. B. Andrews, first vice presi-

"Walk in. Mr. President," was the first

"This is Colonel Andrews's private room,

"You don't know Colonel Andrews?" said

"No, who is he?" replied Mr. Cleveland.

The negro collapsed, and during the re-

"Oh, mommer, you'll laugh if I tell."

went an' died, I'd want Robbie to have my

thent apieth for a croth made out of vi'lets.

Oh, it wath a fine croth

got any. An' I thought-

thure you won't laugh?"

"Cross my heart, Sammie,"

by herself, with her back to Sammie.

olue elephant on it-to Violet.

"Croth your heart?"

Sammle hesitated.

"No I won't, dear."

"Sure, Sammie."

Atlanta Journal.

husiastic over her rendering of the part. | mie and he hid his face in the coverlet.

such things."

he did not go at all. The doctor's carriage

at his dilemma in open-eyed amazement.

New York Evening Post,

crowded to the doors.

its place in history

thetic, and very real.

Hull House, the famous Chicago social settlement, seems to have gone a long way A Comparison of His Playing with problems of New York. It has found a Chopin's-Cincinnati Symphony

Orchestra's Visit.

TOMLINSON HALL ON FRIDAY.

years has been at the head of this institution, spoke this morning at the monthly Ignace Jan Paderewski, who is first conference under the direction of the Charity Organization Society. The assembly among the pianists of the day, will give a room of the United Charities building was recital in Tomlinson Hall on Friday night. Miss Addams's subject was, "What the His programme is not at hand, but it no



"I am sure that Mr. Howells will for-IGNACE JAN PADEREWSKI, give me if I say that his were failures with us. The people did not see the point. There was one, for instance, in which a man in-

suit, and as the time passed his anxiety and doubt will be widely representative and certainly will contain a series of Chopin "'Why in blazes,' said one, made out- pieces. This is a peculiarly brilliant sea- eyes." She recently played with a great spoken by his disgust, 'don't he go in his | son for the great Polish pianist. In other | cities the critics have said that his playing sita has inherited a large share of her this week will be that of the Transatlantic sympathize with such troubles. They don't is finer than ever, and, besides, his opera, mother's artistic nature. Her playing has Greeks. One of these performers told me and his manager, naturally eager to impress this lively comparison on the public, has compiled from Chopin's correspondence and from contemporary description of his playing paragraphs going to show the similarity between the two Poles. This consensus and the writer's conclusion follows:

"'Chopin is one of the foremost pianists; he produces as many novelties on the plano as Paganini does on his violin, and marvels that one would not have thought possible.'-'Kalkbrenner asked me if I were a pupil

of Field; he remarked that I had Cramer's style but Field's touch. After watching me some time he said that I belonged to no school.'-Correspondence. " 'As the best means of acquiring a nat-

ural style our master recommended the frequent hearing of Italian singers. He al-ways applauded their broad, simple style and the easy manner in which they used their voices as worthy of all those who hoped to attain perfection. He advised his pupils not to break up the musical thoughts but let them pour in a broad stream; he liked in a player what in a singer is understood as portamento.'-Karesowski. "He hated any exaggeration of accent, which, in his opinion, destroyed all the poetry of playing and made it appear pedantic. The tempo rubato was a special chracteristic of Chopin's playing. - He would keep the base quiet and steady while the right hand moved in free tempo sometimes with the left hand and sometimes quite independently, as, for example, when it plays those magical rythmical runs and floritura peculiar to himself. The left

hand, he used to say, should be the band-

master and never for a moment become unsteady or falter."-Karesowski. "Once when one of Chopin's pupils was being overwhelmed with praise for his performance of one of his master's works. Chopin said quickly that he had played the piece very well, but had quite missed the Polish element and the Polish enthusiasm. Chopin's special contributions to interested in the brilliant spectacle, and playing and embellishments. He also elaborated and transformed certain musical they held the Greeks to be. They were forms of composition, such as the nocamazed to learn in so dramatic a fashion turne, the mazurka, the ballad, the etude, the polonaise and the scherzo. 'In regard that these despised fruit peddlers, who "L'Aigion," but, as many preliminary an- dressed like 'dagos,' and commonly spoke to the latter composition,' I condense from no English, could declaim these English Ramann, 'in only one respect did Chopin's lines so clearly and with such feeling, and genius find echo in Liszt. This was his pethat they had a glorious history behind culiar mode of ornamentation, which seems them. The Greeks have since then been like dream weaving, to float around the looked upon with more respect in that | melodies, and is no more a floral addition, but an integral part of the work of art, a charm which we meet for the first time in his piano-forte music. His ornamentation

is as new as it is strange. Liszt says of



FRANK VAN DER STUCKEN, Conductor of the Cincinnati Symphony Orches-

tra, at Tomlinson Hall. But Sammle's mother had promised. She it that this kind of ornament, the type of had crossed her heart. She did not laugh at which until then (Chopin's time) had only all. She did something else, quite different, been found in the floritura of the great old school of Italian song, had received from One morning the children tiptoed past Chopin the unlooked for and the manifold Sammle's house. They looked fearfully at that lies beyond the power of the human the front door where smilax and long white voice; while till that time only the latter ribbons hung. And all the fellows brought had been slavishly copied, with ornaments pennies to school that afternoon, and in the that had become stereotyped and monotonevening a cross of violets was brought to ous. Chopin invented those wondrous harmonic progressions which lent a dignified | must be in keeping with this. I have had And days afterward Sammie's mother got and serious character to passages which, from the light nature of the subject, lay no pede and the pin with the blue elephant on claim to any deep significance.' Kleczynski and when she had cried over them until adds to this statement that Chopin taught his pupils to avoid laying stress on these ornaments, as did the Italian singers, but she could see through her tears, she kissed to weave them delicately about the melody

rubato, which in his hand raised plano playing to the freedom of speech, 'a forget- | wanted it. And now he is a rich man." ting the measure without losing it, leaving the form without violating it.' From poetry of aristocracy on the piano. Chop- F. M. Colby, in March Bookman. Chopin, too, Liszt learned 'to sing the

no part. of Paderewski's Chopin playing as identi- terminology, and remains defiantly unintercal with those outlined above. But Pad- esting for months at a time. It is not as i erewski is much more than a Chopin player. he tried to please and failed. It is his mood, This he is par excellence, but Paderewski's | not yours. He is merely muttering to himself Bach is the delight of musicians; his the technicalities of his hobby, and criti-Beethoven has convinced even his German cism cannot shake it out of him. In the poetry; his Brahm clear, intellectual and has some advantages. He never does what stepped from the parrow limits of a little | sins of subservience, and meanwhile he preter between music and the great public | activities have any value in themselves. Befor every people of every race.

The Cincinnati Symphony Orchestra will give a concert at Temlinson Hall to-mor- something for him.

row night. The orchestra comes in the course of the Y. M. C. A.'s series of enterainments. Frank Van der Stucken, who was one of the directors of the May music festivals, is director of the orchestra. The organization is as substantial as those of Chicago, Boston, Philadelphia, Pittsburg and Kansas City, and takes a high place among the country's symphony orchestras. Mr. Van der Stucken is known here and abroad as an efficient conductor. The soloists will be Miss Bessie Tudor, soprano, and Jose Marion, violinist. Mr. Marion is concertmaster of the orchestra. The pro-

Symphony-"Lenore" Arla from "Eli"-"I Will Extol Thee"

Miss Bessie Tudor.Van der Stucken

"Romance"Svendsen
Jose Marion. Aria-"O Come with Me" .. Van der Stucken Miss Bessie Tudor. Overture-"Euryanthe" Weber

The last concert of the Musikverein's season will be given on Friday night, April 21, under the direction of Alexander Ernestinoff. The programme will be entirely of Wagner music, as follows: Overture, "The Flying Dutchman"

.... Orchestra Mrs. Josephine Edmunds, soprano; Miss Eva Jeffries, contralto; B. F. Miller, tenor; Charles D. Green, baritone: Oliver Isensee, bass; mixed chorus and orchestra.

'An Album Leaf'Orchestra Siegmund's love song from "The Valkyrie"......B. F. Miller and orchestra Scene, ballad and chorus from "The Flying Dutchman Mrs. Edmunds, Miss Jeffries, Mr. Miller, women's chorus and orchestra.

Introduction to the third act of "Tannhauser"Orchestra Finale of "Rienzi"..... Mr. Miller, male chorus and orchestra Apotheosis of "The Meistersinger"Mixed chorus and orchestra

A Berlin correspondent of the Musical Courier writes that Maurice Grau has engaged Alfred Hertz to conduct the Wagner operas at the Metropolitan next sear sen. It was reported some time ago that Mr. Grau and Walter Damrosch had had a serious disagreement.

Teresa Carreno's daughter Teresita has, according to a correspondent of the Musical In piano recital at Tomlinson Hall on Friday | Courier, inherited her mother's great talent for the piano. Teresita is described as "a charming girl of about eighteen years, quite a Spanish type of beauty, with short dark hair and large fascinating black success in Leipsic, and the Tageblatt of the same characteristics, the same co trated mental and physical strength, the tan Company. Some far-seeing critic has same demoniacal power. She plays, so to called Paderewski the successor of Chopin, speak, with all her heart's fibers, and she throws her entire personality into her playing. For that reason it produces a

SINGER WITH A GRIEVANCE.



MISS ALICE LORRAINE.

It is alleged that Miss Lorraine, a well-known soprano soloist, was compelled to give up her stateroom on the Kronprinz Wilhelm, the steamship which brought Prince Henry to the Unite: States, because the room was required for the prince's party. Miss Lorraine is said to have ngaged the room long before the prince decided sail on the steamship. She therefore wants damages from the steamship company.

great and instantaneous effect upon the listener, who is at once fascinated, and feels that for such playing the term 'reproduction' is much too weak.'

Sousa has received in royalties for a single one of his marches \$45,000. Schubert in English, instead of French, she would used to get 10 cents for songs worth 1,000,- have said: "With my compliments, and in 000 Sousa marches. Weber got \$165 for his immortal opera, "Der Freischutz," while the sale of the overture alone subsequently brought into the publisher's cash box over | stereotyped form, but the manner in which \$75,000.-New York Post.

Everybody knows how sadly the operatta primitive taste is consulted. Managers will Musical Courier his interviews with thirty managers, only one of whom was even willing to do as much as read his libretto. One thing new, no matter how good it is? I do not. And I don't think you will find any composer even if it is a masterpiece." He as you do I am convinced our taste will soon be on a level with that of barbarians.' of the people. If a man wants a milkshake none but an idiot would give him a highball. It is a question of business, not taste. And, as I said before, we are cater-Brockhoven opened the interview by stating that he had come 800 miles to submit to his consideration an opera. "Did you write the libretto and music?" he asked. "Yes." was his somewhat humble answer. "Then, sir," said he, "if, as you say, it is a romantie opera I must tell you that you have squandered your time, talent and money as far as I am concerned. No romantic opera goes with me. I want none but the lowest type of burlesque, and the music some experience in operatic affairs, and it has taught me that nothing but the lowest type pays. Why, sir, Mr. A, who writes my muste, was a man with grand ideas before I got him to write for me, and he was starving. But I told him, 'If you wil write as I want you to I'll make you rich. He tried, and I remember one waltz song "Chopin, too, originated that delicate which he rewrote five times before he brought it down to the gutter, where I

Kipling's Surly Sincerity.

gers seemed to glide smoothly over the himself, or study how to please. But there modulations, which, when put forth in is about him a sort of surly sincerity even into virtuosity-I mean chivalric, not new intimacy and exasperatingly glib in its Gothic romanticism-with the latter he had jargon and would as lief lose readers as 'A moment's reflection recalls the points | -down he goes in it with a horrid splash of charming. He has Chopin's poetry and is expected of him, but he sometimes does salon into the majestic career of an inter- lives his own life. Not that his unliterary yond stirring up rows and coining some quotable phrases, what has he done for politics these last few years? But looked at

PADEREWSKI

.... AND THE -STEINWAY PIANO-

Tomlinson Friday Evening,

Tomlinson Hall, Friday Evening, April 11,

The renowned Paderewski uses the Steinway Piano exclusively in all of his recitals, and in speaking of these famous instruments

"The power, ideal beauty of the tone and perfection of touch of

the Steinway Piano are unbounded." We are the representatives of these magnificent Pianos, and make a conservative statement when we say that they have no competitors in quality or durability, none others command so high a price, and none retain their vitality and mercantile value in so marked a degree after many years of usage. LET US TELL YOU WHY.

PEARSON'S PIANO HOUSE, 134 and 136 North Pennsylvania St.

ANNA HELD'S AUTOGRAPH

HOW IT WAS SECURED BY A MANUAL TRAINING SCHOOL STUDENT,

Hall,

Who First Tackled a Chorus Girl, and Later Was Rewarded by the Little Comedienne for Perseverance.

Anna Held is assured lasting fame, She may never be enrolled in the list of "immortals" of the French Academy or be paneled in the American Hall of Fame, but she will forever be enshrined in the heart of at least one Indianapolis boy, and her name, written by herself, be treasured as a memento and handed down to succeeding generations. Perhaps centuries hence, if time deals gently with it and the ink be fast, a bit of cardboard will appear in some autograph collector's catalogue, and bidders may be offering hundreds of dollars for it. There will be but eight words on the card, written in a hand that would not win first prize for graceful curves, but which is legible enough for the purpose for which it was written. The card will read:

tree mes compliments et en Louvenir Anna Relex ACSIMILE OF ANNA HELD'S AUTOGRAPH.

If Anna had written the same sentiment remembrance." The autograph itself is not out of the ordinary, being in a somewhat it was obtained is worth the telling.

The vivacious little French comedienne and song singer played an engagement in or "comic opera" business has degenerated Indianapolis last week, and among those since the days of Offenbach and Lecocq. who heard and saw her was Hiram J. Strauss, Suppe and Sullivan. Mob rule is Raffensperger, jr., a student at the Manual at present in force; nothing but the most | Training High School. Hiram has a pen- to linger. Perhaps it was of this gay Belchant for doing things when he makes up not even consider a serious romantic work. his mind. He was so much pleased with Mr. John A. Brockhoven sums up in the Miss Held's performance that he thought it would be the proper thing to have her autograph as a keepsake and remembrance. of them said to him curtly: "We are not Action followed thought. After the matieducators; we are caterers. Who wants | nee, on Tuesday, Hiram hurried around to to risk \$10,000 or \$20,000 to attempt some- the stage entrance, equipped with a fountain pen and a small card. He had never one in this neighborhood who is fool enough | seen Miss Held in street attire and was to stage a romantic opera of an unknown | thereby led into a blunder. Among the chorwas annoyed at his brusque manner of us girls was one that resembled the "Divine speech and said: "If all managers think Anna" in height and appearance. Hiram respectfully addressed her, asking for her au-His answer was: "We cater to the wants | tograph and handing her the pen and card. The girl seemed a little nonplussed, evidently wondering what kind of a game was being played on her. Meantime her comers, not educators." In another case Mr. panion, a tall young woman who had promptly "sized up" the situation, remarked, with a wink: "My, ain't you becoming famous!" Then Miss Held's double wrote her name. It was plain "Mattie

Hiram concealed his chagrin under smile and a "thank you," and hurried along the line of stage people which, by that time, had extended to Market street. There he



THE CHORUS GIRL'S SIGNATURE.

private car in the yards east of the Union I cannot write here with the dog in my Station. Hiram is a sprinter with a medal | arms." Then, after a moment's reflection, to his credit. He determined to reach the she asked her escort to take the card into in's plane playing, his long, spider-like fin- He will not repent, or conform, or edit car before Miss Held arrived, and he did, the car and she would write her name. A harsh prominence, sounded so crude to at his worst. He at least is interested if you | horseless vehicles and bicycles that peril laughter, and Hiram, who was standing classic ears, introduced true romanticisms | are not. He is pleased with each sudden | life in Washington and Illinois streets- | outside, could see Miss Held holding up the not. Bridge-building or whatever it may be be learned only in the daily luncheon rush at a small table, placed her autograph on

at the Training School. as a form of diversion, politics have done with the moment, flowers fade and die, the her in French, if diligent study can perfect "Willie boys" find new "adorables" and the him in that language.

Our showing of Stock Ascots

Fancy Hosiery and Soft Shirts

will meet the approval of the most critical. Come in and pass an opinion.

It's most time for

Summer Underwear

We've the right kind at the right price.

Paul H. Krauss

44 East Washington St. Men's Furnisher. Shirt Maker.

women see later style gowns, but the autograph lives forever, and when an actress reaches that stage of popularity when her signature is in demand, she can blot out all remembrance of past "angels" with mortgages on her wardrobe. She has attained a financial standing that enables her to build or buy castles in France. She may spend her vacations at Ostend, which, by the way, is where Anna and her husband love gian seaport that Anna was thinking after the matince, as she walked to her car with her poodle in her arms. Perhaps she was in a reminiscent mood, and recalled that critical moment when her husband had staked his fortune at the roulette table, or some other game of chance, as the gossips say he did, and how the red-striped shirt he wore brought him luck and he made his pile; or, maybe, she was thinking of those other times when her husband wore the red-striped shirt on "first nights" in the hope that it would bring success to Anna's new play. Again, she may have been recalling those days of her early triumph when her songs in the cafes of Paris, or the concert halls of other cities, won coin and applause. But, whatever may have been her thoughts, she was in good humor when she approached the car, for Hiram says she smiled sweetly, not a stage smile, but a dainty little real woman's smile. When Miss Held was within a few feet of

the car Hiram doffed his cap, made his politest bow and in the best modulated tones he could command, asked: "Miss Held, won't you kindly honor me

with your autograph?" Hiram was a little flurried as he tendered the comedienne his pen and a card. Perhaps it was the smile that "rattled" him, for he says she looked up at him-Hiram is only five feet six inches in height, yet she looked up at him-said something in French to her escort, wreathed her face in smiles learned that Miss Held had gone to her and then exclaimed in broken English: "Oh, the card, and it was handed back to Hiram,

dodging the many trolley cars, horse and minute later there was a mefry peal of dodging them all with a precision that can | bit of cardboard. Then the actress sat down

When Hiram reached the Olympia, the | with the bow of a polished Frenchman, accomedienne's private car. Miss Held was | companied by a puzzling smile that Hiram not in sight. She was sauntering slowly did not understand, until he glanced at the down Kentucky avenue, unconscious that | card. What he saw was the chorus girl's critics; his Liszt is unapproachable; his intervals of something like genius he is she was about to have fame thrust on her, name. He had given Miss Held the card

Chopin idvilie; his Schumann the soul of merely a pig-headed man. But the course The plaudits of big audiences, the present that Mattle Chapin had signed. Then he tation of bouquets, the sighs and smiles of | realized the cause of the laughter. Miss Chopin's ear, but his individuality has more. Whatever his sins are, they are not the "Willie boys," and the admiration of Held had seen the name, and probably was women when they see a Worth creation shrewd enough to guess that Hiram had trailed and flirted about the stage, are all | mistaken the chorus girl for herself. The ephemeral; they are but flashes in the pan next time Miss Held visits the city Hiram of fame. Hand-clapping and encores pass hopes to be able to explain the matter to